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OPEN LETTERS

AN AMERICAN INDUSTRIAL ART
MUSEUMPENNSYLVANIA MUSEUM AND
SCHOOL OF INDUSTRIAL ART

PHILADELPHIA, September 28, 1915.

TO THE EDITOR OF ART AND PROGRESS:

I am a little surprised at an editorial mistake which occurs in the October number of ART AND PROGRESS, in describing the present status of Industrial Art. The statement is made that "We have in this country not one Museum devoted exclusively to Industrial Art." You will, I am sure, be glad to have this mistake corrected. The Pennsylvania Museum and School of Industrial Art, in Philadelphia, which was founded in 1876, has always been devoted exclusively to Industrial Art. The Museum, which occupies Memorial Hall in Fairmount Park, has, from the first, rigidly adhered to its original purpose and no one who has ever inspected its large collections could possibly mistake them for anything but objects of industrial art, from one end of the building to the other.

The mistake to which I have called attention probably arose from the fact that the Wiltach collection of pictures, belonging to the city, is, pending the erection of a suitable gallery, temporarily hung in a portion of the building which had to be given up for this purpose by the Pennsylvania Museum. It is to be noted, however, that the Museum is in no way concerned with their custody, and their presence in the building, under the care of the Commissioners of Fairmount Park, in no way affects the work of the Pennsylvania Museum, or modifies, in the slightest degree, its distinctly industrial character. Regarding the main question which furnishes the basis for the earnest plea for industrial art which ART AND PROGRESS makes, it is apparently too soon to expect much in the way of intelligent and effectual recognition for this great public interest. If it were, as Mr. Albert says, a question of hog cholera or of boll weevils, of sick sheep or gypsy moths, American statesmanship would find unnumbered millions to spend on it, but the development of the country's human resources, the cultivation and fostering of productive power in the people themselves along the lines which, until the present war upset everything, had made France the intellectual and Germany the material, mistress of the world—all this is something which those who shape the destiny of affairs in America have not yet had time or inclination to seriously consider. When the great minds that are now occupied with extolling the merits of grape juice, or in lamenting the dearth of the miserable dyestuffs which have done so much to degrade industrial art in textiles, condescend to devote a little of their energy to Industrial Art Education, we may hope that something well worth while will be accomplished. Until the subject is taken hold of seriously and treated as a matter of really vital public concern, Industrial Art will struggle along as it does at present, and be treated, by the vast majority of those who think about it at all, either as one of

the playthings of innocent childhood, or as a make-believe "occupation" for adult amateurishness.

Yours very truly,
LESLIE W. MILLER,
Principal of the School.

AN INQUIRY

EDITOR, ART AND PROGRESS:

I should like to inquire through you if any of your readers are aware of the present whereabouts of the picture of Niagara Falls, by Thomas Cole, of which there is an engraving in Hinton's "History of the United States," second edition, in 1843, and also I believe in the first edition of 1834. I should be glad to know when it was painted and what has become of it, and would welcome any information which would point in those directions.

E. E. H.

NEWS ITEMS

The Tenth Annual Exhibition of current paintings by American painters was opened in the City Art Museum, St. Louis, on the first of September to continue until the first of November. This exhibition comprised 175 works and was one of the most notable that has yet been held in St. Louis.

During the past year the American Federation of Arts sold from its traveling exhibitions twenty-one oil paintings valued at \$28,505.58; fourteen water colors, the selling price of which was \$2,299; five bronzes by American artists, the aggregate cost of which was \$905; and nine arts and crafts objects valued at \$62.50; making a total of \$31,763.08 sales during the year. This would seem to be an indication of an increasing interest and appreciation of art and a desire for their possession.

A replica, in permanent material, of the statue of the Republic, by Daniel C. French, which graced the World's Columbian Exposition at Chicago is to be erected on the site of the Administration Building, Jackson Park, Chicago. The statue is to cost \$100,000. Of this amount \$47,000 is a surplus aggregating by way of unclaimed dividends on money donated to the Exposition. The remainder will come from the Ferguson Fund of which the Art Institute is the Trustee. Fortunately Mr. French, the sculptor of the statue, retained in his possession a small model from which it will be possible to reproduce the heroic